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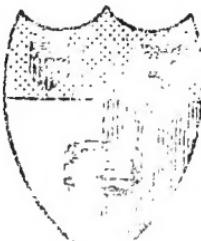
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ARCHAEOLOGICAL SERVICE OF THE
DUTCH EAST INDIES

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= A SHORT GUIDE =

TO THE RUINED TEMPLES IN THE
PRAMBANAN PLAIN, THE DIËNG
PLATEAU, AND GEDONG SANGA /

COMPILED BY

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TRANSLATED FROM THE DUTCH BY

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WITH 8 PHOTOGRAPHS AND 7 MAPS.

LANDSDRUKKERIJ — WELTEVREDEN

1922.

Gift of
Alexander
Griswold



TRANSLATOR'S NOTE ON THE ORTHOGRAPHY.

In writing the names of Hindu deities etc., it has been deemed advisable to preserve the Universal Spelling in the non-European consonental sounds, just as it stands in Dr. Van Goor's Dutch text. For sounds are thereby indicated which can be only very remotely represented in latin text, and there seems to be no possible object to be served by transcribing them into English consonental sounds which would merely mislead.

The English „j”, however, has been substituted for the Dutch „dj”, and the English „u” for the Dutch „oe” (*). Thus „Ardjoena” has become „Arjuna”, and is pronounced exactly as the latter spelling would seem to indicate to an English reader.

(*) The Dutch „oe” has, however, been left untouched in local geographical names, because to alter it would only introduce difficulties when consulting maps and other books of reference. Thus, „Boroboedoer” has not been altered; it is pronounced „Borobudur”.

H. S. B.

THE RUINED TEMPLES IN THE PRAMBANAN PLAIN

INTRODUCTION.

To the east of the town of Djocja, on the boundary dividing the residencies of Djocjakarta and Soerakarta, there lay in former times a settlement of priests, in the shape of an extensive temple-city. The numerous remains of this city lie scattered on the plains of Prambanan and Sorogedoeg; they are now no more than ruins, sometimes even only meriting the name of rubbish-heaps; much, moreover, has now disappeared that half a century ago was seen by travellers and described and wondered at. However, these relics can still give us a notion of the former magnificence of this temple-city, of the highly developed artistic sense of its architects and of its extent, which measured an hour's walk in breadth and more than an hour and a half's walk in length. Its temples were erected in the course of the ninth and tenth centuries, when old Mataram ⁽¹⁾, the mighty Hindu kingdom, flourished in Mid-Java; but probably the building was suspended in the first half of the tenth century and many of the monuments were never brought to completion.

The more northerly-lying plain of Prambanan is bisected in the north-to-south direction by the river Opak up to a point where a spur of the southern range of mountains approaches the river. The latter flows thereafter in a south-westerly direction, at the same time forming the boundary of the Prambanan plain. On the other side of the river, bounded by it and by the above range, the plain of Sorogedoeg stretches to the south. On this plain are

⁽¹⁾ Not to be confounded with the later Mataram, with which the East India Company came into contact.

found remains of preponderantly Caiwa origin; the northern portion of the city contained, with one exception, and so far as we can decide from the remains, only Buddhist temples. For the modern visitor the Prambanan plain is by far the most interesting, as a great deal still remains there, however much may have been destroyed and lost beyond recall. In the more southerly-lying plain scarce anything remains, and one can for the most part only just distinguish the place where the former temples stood.

It is unknown what was the cause of the decline of the Mid-Java kingdom, but a connection doubtless exists between that catastrophe, whatever may have been its nature, and the fact that the temples were abandoned even before some of them were completed. This was, for instance, the fate of the Prambanan-group proper, where one can only conclude at various points that the ornamentation was never carried out. Earthquakes have caused the temples to tumble in confusion. Without using cement or mortar, the architects piled the heavy blocks of stone one upon the other; projections on the stones, fitting into grooves and cavities in the neighbouring ones, had to serve as a binding-expedient. Under this method the cohesion of the stones was easily broken by an earthquake, and the resulting rubble was not unlike the contents of a gigantic „box of bricks” all thrown promiscuously together. Furthermore the tropical vegetation, which began to batten upon the forsaken sanctuaries, did its devastating work in wrenching apart what little had been left spared by earthquakes. A large portion of what still stood, in addition, was destroyed in the great earthquake of 1867, and finally came man to complete the work of destruction. The ruins, which to a layman’s eye were nothing but heaps of stones, were regarded in the light of quarries where everyone was free to take building materials for use on works of every sort and description.

In this manner, among other instances, a whole village

at Prambanan was ringed round with a stone wall built of blocks carried away from the temples there. And even the Europeans have plundered the ruins and caused their disappearance, not only for private dwellings but for works being carried out by the State. Such temples as still remain have been almost all totally ravished of their statues, which people have dragged off to decorate their private grounds with. The origin of the majority of these statues is no longer known. When one reads the descriptions left to us by writers before 1867, even when one considers what Yzerman still beheld in 1887, one arrives at the sad conclusion that the development and flourishing condition of Java from a material standpoint in the last half-century have been fatal to the valuable relics of former ages, and one can but express the hope that now that the general public is coming more and more to perceive the value of these monuments, the time of vandalism is past.

W. H. G. /

I. TJANDI KALASAN OR KALI BENING.

The site described in the Introduction, where the ancient Hindu-city once stood, is bisected by the railway-line from Djocja to Solo. If one desires to visit the Prambanan plain from Djocja, then one arrives first at the most westerly-situated ruin, Tjandi Kalasan, which lies at a little distance from the wayside-station of Kalasan.

This ruin dates back to the earliest period of Hindu architecture, so far as our knowledge of the remains thereof goes, though that is not to say that Tjandi Kalasan is in fact the oldest piece of building. The Diëng temples, for example, may well be a little older. There being no trace remaining of buildings possibly erected still earlier, we shall never arrive at the knowledge of how and from what beginnings that architecture developed itself in Java; in Tjandi Kalasan, however, it had pretty nearly reached its full development. This Tjandi is held to be among the most beautiful, perhaps even to be the most beautiful, that the Hindu craftsmen wrought in Java. The building must have been raised a little, perhaps a quarter of a century, before that of the Boroboedoer, that is at the end of the eighth century in our reckoning.

The temple is built in the form of a Greek cross with projecting angles, and contains a large central chamber and four smaller rooms, of which only the eastern one is joined to the main temple-chamber. No statues are left standing in any of the rooms. The temple stands upon a sub-base, which supports the foot of the temple proper after the fashion of a terrace. Little is now to be seen of this sub-base; part of it is broken away, part is hidden and lost under the ground, since in the course of centuries the bottom has been raised. This sub-base had the same twenty-angled form as the foot of the temple.



TJANDI KALASAN. DETAIL OF THE FAÇADE.

The unoccupied outer edge of the sub-base made it possible to walk round the temple; it measured 4.60 M. in breadth and must have had a parapet. Four flights of steps, one on each side, lead to this encircling free space. The temple itself had four doorways, to each of which a stairway led in turn, and each doorway gave admittance to a side-chamber. On the south façade the ornamentations are still in existence: on both sides of the richly decorated entrance are two small niches, wherein a Bodhisattwa-figure is chiselled in relief. In the large niches of the sidesurfaces there apparently stood Bodhisattwa-statues; their pedestals are still there.

Upon the cube of the temple, which carries a richly ornamented frieze and a cornice with handsome antefixtures, stands the roof, crowned with a dagob, of which only the socle is now in existence. The roof had three stories, separated from the body of the temple and from one another by a profiled base, and each with its own cornice. Taking an horizontal section, the lowest story also follows the twenty-angled form of the building, and is decorated with niches, wherein formerly sat Dhyāni-buddhas upon lotus-leaf cushions. There are now still three of these statues in existence. In the second story, the roof takes the eight-angled form; each side contained a niche with a Dhyānibuddha, and on either side of the niche a panel whereon a standing figure (Bodhisattwa?) was carved. There is only one Dhyānibuddha here now. The top story again had eight niches, in which also sat Dhyānibuddhas; one of these, too, is still left. All the stories were crowned with garlands of dagobs. IJzerman's work gives a plate showing the reconstruction of the temple.

Between Kalasan and Prambanan in the course of time a stone has been found, bearing an inscription in old nāgarī writing. This inscription states that in the year 701 of the Çaka-reckoning, (= 779 A.D), a sanctuary was founded by a prince of the Cailendra-dynasty in honour

of the goddess Tārā; and that this prince at the same time provided a monastery for the monks who would be attached to this temple.

Undoubtedly Tjandi Kalasan is the sanctuary referred to in the inscription, and we have here a temple dedicated to Tārā. Alas that there is no longer a statue in existence to establish the point with absolute certainty. It is, however, stated in this record that jurisdiction over the village of Kālasa is granted to the church, and since the discovery was made near to the modern Kalasan one may conclude that the ancient Kālasa is one and the same with Kalasan, and Tjandi Kalasan the ruin of the sanctuary in question.

II. TJANDI SARI.

Tjandi Sari, situated at a short distance from Tjandi Kalasan, is not a temple at all, and served, in part at any rate, as a dwelling-house. It is a one-storied building, once comprising six chambers, three in the lower space and three in the upper. The floor of the upper rooms has disappeared. The entrance is in the eastern façade, and gives access to the middlemost of the lower chambers, which is joined to the side-chambers, each of the latter having two windows. The entrance was reached by a stairway now vanished, which led up from a terrace. For this building too had an encircling terrace (apparently with a parapet). No exploration, however, of this terrace has ever yet been instituted.

The three lower chambers all exhibit traces on the back wall of former altars, which were built up against them but are now broken away. There are, moreover, niches, which probably served to hold lamps. By a stairway which has now disappeared, of the former character of which there are still indications, one came to the upper chambers, which can only have served as living-rooms. The fact that the lower chambers must have contained

statues (on the altars) does not preclude the possibility of their having still been living-rooms.

The upper chambers too had windows; the traces of former shutters can be recognised in the window-frames.

The eastern façade had a vestibule built on to it, which has now completely vanished. The doorway between vestibule and middle chamber is now the entrance. To the eye, the building appears to have a second story, but that is only the parapet-wall, decorated with niches, which crowns the façade of the first story. Behind this wall rose the roof, which was ornamented with dagobs, while the niches in the parapet likewise bore dagobs.

Tjandi Sari is one of the best preserved buildings; it was in early times very richly ornamented on the exterior. In especial one finds crowned window-openings in the façade, (some of them sham), with panels on either side containing carved figures in relief. In the niches of the parapet-wall there probably sat Dhyānibuddhas enthroned; the niches are now all empty. Of the roof nothing is left. The whole was plastered, to judge from a few remains, in an originally rose-red colour.

It has been attempted to recognise in this building the monastery of which mention is made in the inscription described above, inasmuch as the latter contains the ordination that a monastery for the needs of the monks should be built at the same time as the Tārā-temple. There is, indeed, something to be said for this hypothesis; Tjandi Sari is not only no temple, but is, at any rate in part, for certain a dwelling-house. It is, however, not impossible that we have to seek for this monastery elsewhere, and much nearer to the Tārā-temple. In the beginning of the 19th Century work of various sorts in the archaeological sphere was performed by Lieutenant-Engineer H. C. Cornelius, and among others he prepared a drawing of a ruin which he visited, only 130 M. away from Tjandi Kalasan. The extent of the site, the enclosing

wall of which Cornelius was still able to trace in its entirety, indicates that the settlement of the monks has probably been here. And to be sure it cannot be denied that Tjandi Sari, with its three upper chambers, each of about 3.5×6 sq.M. capacity, afforded but little living-space, and can only have sheltered a few monks. Supposing the lower space to have been a sanctuary, it is not improbable that only the guardians of that sanctuary lived on the upper floor. Furthermore, Tjandi Sari lies at a four times greater distance than do the remains visited by Cornelius. The latter found, within the encircling wall, the remains of what he called a „pendoppo”: some stone pedestals of (apparently wooden) pillars, which supported a roof. Raffles calls it a „hall of audience”. Perhaps it was the hall where the monks held their religious gatherings. There is no more to be found now, for Alas! everything has been removed, but Cornelius’ description, and, after him, those of Mackenzie and Olivier, justify the suspicion that here indeed were the relics of a complex of buildings, connected with the temple situated in the immediate vicinity.

III. THE TEMPLES OF PRAMBANAN.

Pursuing one’s journey in the easterly direction, one speedily arrives at the impressive ruins of Prambanan, also called Tjandi Loro Djonggrang, situated at a quarter of an hour’s distance from the wayside station of Prambanan.

The traditions of the Javanese folk of the neighbourhood make mention of a giant prince Ratoe Boko, whose place of residence must be sought in the so-called Kraton of Ratoe Boko, to the south of Prambanan. This much seems certain, namely that this kraton, where is found the rubble of hundreds of buildings, was once a princely residence, and perhaps indeed the capital of the prince of

old Mataram. The daughter of this legendary giant prince, so the tradition relates, the Lady Loro Djonggrang, gave rise to the building of the Prambanan temples inasmuch as she had laid an (as she thought) impossible task upon the youth who aspired to her hand, and whom she dared not reject. She promised him her hand on condition that he should erect a temple with a thousand statues, and that in the course of a single night. The youth, however, had powerful friends among the gnomes, and these accomplished the work for him — all but. The proud maiden had perceived that the work she had deemed impossible would be completed by day-break, and she contrived by a trick to frustrate it when there lacked but one statue. But now too the youth availed himself of his magic powers, for by way of punishment he pronounced a curse upon the princess which changed her into stone. Her figure completed the thousand, and still sits enthroned in the greatest of the six temples, that dedicated to Ciwa.

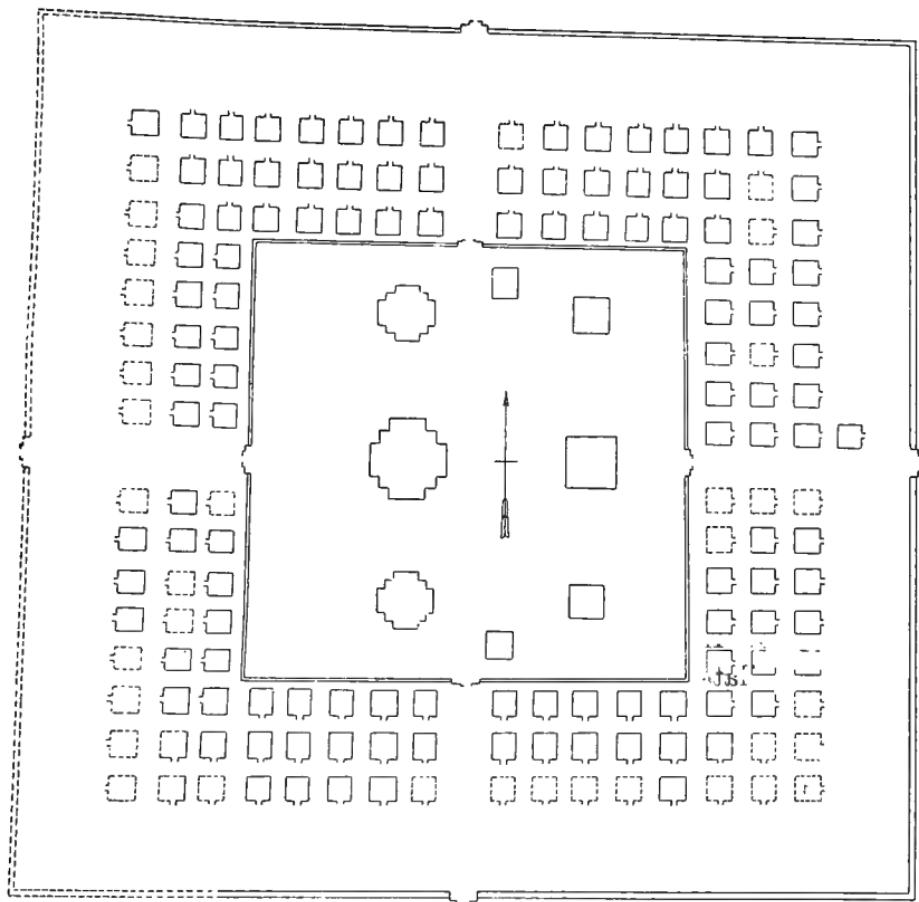
Actually, however, the statue is one of the goddess Durgā. The Javanese living around still see in it the petrified princess, and so it comes about that the whole group bears the name of Tjandi Loro Djonggrang. To this day people come to smear the statue with unguent and offer flowers to it, while they credit it with wonderful powers. Numerous are the pilgrimages undertaken by young girls in want of a husband, and by married women who come to implore the blessing of a child.

Unlike the remaining ruined temples of the Prambanan plain, which are all Buddhist, the temples of the Prambanan-group proper were designed for the public worship of Ciwa. As is apparent from the statues discovered, they were dedicated to the Trimūrti, the Holy Trinity of the Hindus, and more particularly to Ciwa, to whom precedence is obviously given, as he sits enthroned in the principal temple. The immediate adjacency of Buddhist and Caiwa tempels confirms what we already knew from ancient records, namely that the two sects

I lived peaceably next to one another, and that the princes showered their favours impartially upon either.

Upon a great four-sided field, encompassed by a square enclosing wall, rise six large and two smaller temples. If this ground be entered by the gate in the south wall, then the visitor beholds before him, that is to say in the south-to-north direction, two rows of three temples each, collectively forming an alley-way. Those of the western row are the largest; their entrances are turned towards those of the temples in the eastern row. The alley-way is closed off at either end by a small temple, situated just to the east of the north and south entrances. The northern one is quite fallen into ruination, and has nearly disappeared. The midmost temple of the western row, dedicated to Ciwa, is the largest of all, and therefore the principal temple. The northern one of this row was dedicated to Wiṣṇu, and the southern one to Brahmā. In the midmost temple of the eastern row was found a gigantic Nandi, the bull used by Ciwa as his mount, together with a statue of Sūrya, the Sun-God, and of Candra, the Moon-God. In the northern temple was discovered a very ~~large~~^{old} statue of Ciwa; the extraordinarily handsome head of this image, which lay loose by it, is in the Museum at Batavia. The Garuda-pedestal that stands in this temple, the mythical bird ascribed to Wiṣṇu as his mount, was brought here not long ago, and originated from Telaga Lor. In the southern temple there was nothing.

Parallel with the inner enclosing wall, and at a distance equal to half of one of the sides of this square wall, lies a second square wall, likewise with an entrance in the middle of each of its sides. Between these two walls is a tréble belt of little shrines, numbering respectively 44, 52 and 60 little buildings. On the east side, to the right of the east entrance in the second wall, stands yet another shrine, which, owing to the spot, where it has been built, may be considered as the first of a fourth, but never



MAP OF THE TEMPLES AT PRAMBANAN.

completed, belt of small buildings. The majority of these little shrines have already disappeared, and not a single one of those still existing is undamaged.

There was yet a third enclosing wall, but the sides of this did not run parallel with those of the two others.

In all the temples, large and small, pits were found, not dug in the ground but left open in the foundations, constructed above the soil. A number of these pits were empty, in the others were found animal ash, partially burnt bones, small golden and silver objects, little coins, small stones out of rings, brass clippings, silver and golden plates, etc. It has been attempted to recognise a burial-ground in the templegroup, and to regard each temple as a mausoleum; over the pit, which in that case was to hold the ashes, was erected a statue of a god by way of monument on the grave of the deceased. The large temples were seen in the light of mausolea of the princes, the smaller ones as those of priest or high dignitaries. It is, however, still a matter for grave doubt whether these views are correct ⁽¹⁾.

The six principal temples within the inner enclosure are all built upon the same ground-plan. An horizontal section discloses a square, to each side of which is attached a projecting rectangle, resulting in a twenty-angled whole in the shape of a Greek cross with projecting angles.

The body of the temple-proper, the cube of the temple, rests with its sub-base upon a terrace, which may be regarded in the light of a second, lower-lying sub-base. In the case of the Ciwa temple, this lowest sub-base is richly ornamented with lions set in niches, flanked by shallow niches in the back walls of which are richly fashioned trees, carried out in basrelief. It has a parapet, which encompasses the whole terrace; on the outer side

⁽¹⁾ Those interested in this question are referred to the article by J. G. van Eerde: Hindu-Javaansche en Balische eeredienst, in *Bijdragen tot de Taal-, Land- en Volkenkunde van Ned.-Indië*, part 65 (1911) p. 1 and follg. pp.

of this parapet are carved apsaratas (heavenly nymphs) and figures playing music and dancing. On the inner side of the wall are set scenes from the Rāmāyaṇa, carved in relief. The upper sub-base, the foot proper of the temple, has carved representations of gods (or perhaps of princes in godly regalia?) sitting after the fashion of Buddhas. What these reliefs represent is not yet settled with certainty, though it has been stated that some of the central figures carry various attributes of Hindu deities. At each of the four sides is set a stairway, which leads to the terrace; the topmost step lies higher than the level of the terrace, and the stairway ends in a small platform from which one must descend by a small staircase on either hand in order to enter the gallery which leads between the parapet and the foot of the temple. Upon this foot rises the body of the temple, richly adorned, and once crowned with a roof doubtless no less richly ornamented. The remaining temples, though built on the same model, are, so far as details are concerned, simpler accordingly as they are of lesser size. Thus it is only with the Ciwa temple that little shrines are found set in the angles formed by the projecting stairways, while only in the temples of the western row does the terrace exhibit the twenty-angled form; in those of the eastern row this lower sub-base is an ordinary square. The Viṣṇu- and Brahmā-temples also had galleries with a parapet, likewise decorated with reliefs on the inner side. It would appear from the remains that the temples were ornamented with large and small gapuras (gateways). One broached, for instance, the small platform described above through a gateway, to descend after that through little gateways to the gallery, or, through a fourth gateway, to climb a second stairway which led to the interior of the temples. Gateways must also have stood at the bottoms of the stairways. The whole must have afforded an indescribable impression of magnificence and splendour.

In Prambanan Hindu-Javanese art reached the culmi-

CIWA-TEMPLE AT PRAMBANAN.



nation of its florescence, its greatest wealth of ornamentation, nay, perhaps it had even overstepped the highest point, for in some details it is held that decadence is already perceptible. Tjandi Loro Djonggrang forms a transition between the strictly classical art of Mid-Java, represented by the Tjandi Mendoet and the Boroboedoer, and the art of East-Java, which developed itself when the old kingdom of Mataram had fallen. The temple-complex of Prambanan, probably founded in the tenth century, only displayed its splendour for a brief while, however. It was even abandoned before the labour was quite brought to completion. The want of ornamentation in some spots indicates this clearly, while a comparison with corresponding portions of other temples shows that it was intended to add that ornamentation. All the decoration of the innermost encircling wall is thus lacking.

There is little to be said about the interiors of the temples. They all comprise a single chamber, the Çiwa temple alone having four, one large and three small rooms. In the large room stands a statue of Çiwa as Mahādewa, the great, the paramount god. In the small chambers are found the statues of Çiwa as Mahāyogin (the great ascetic), of Gaṇeṣa, Çiwa's elephant-headed son, and of Durgā, a transfiguration of Çiwa's consort (¹). The gods granted her this shape, that of a woman with eight arms (²); in her hands she brandished the weapons with which she had to combat the demon Mahiṣāsura, who had usurped Indra's throne. She is always represented standing upon a buffalo, the disguise which the demon had adopted, just at the moment when she slays the buffalo, while she overpowers the demon and grips him by his hair as he escapes from the buffalo's body. The statues of Brahmā and Wiṣṇu are in the outside temple of the western row.

(¹) Originally Durgā was a virgin goddess.

(²) She is generally so represented, but representations of Durgā are also found with 4, 6, and 10 arms.

For the statues of the eastern row, see above.

IV. TJANDI SEWOE.

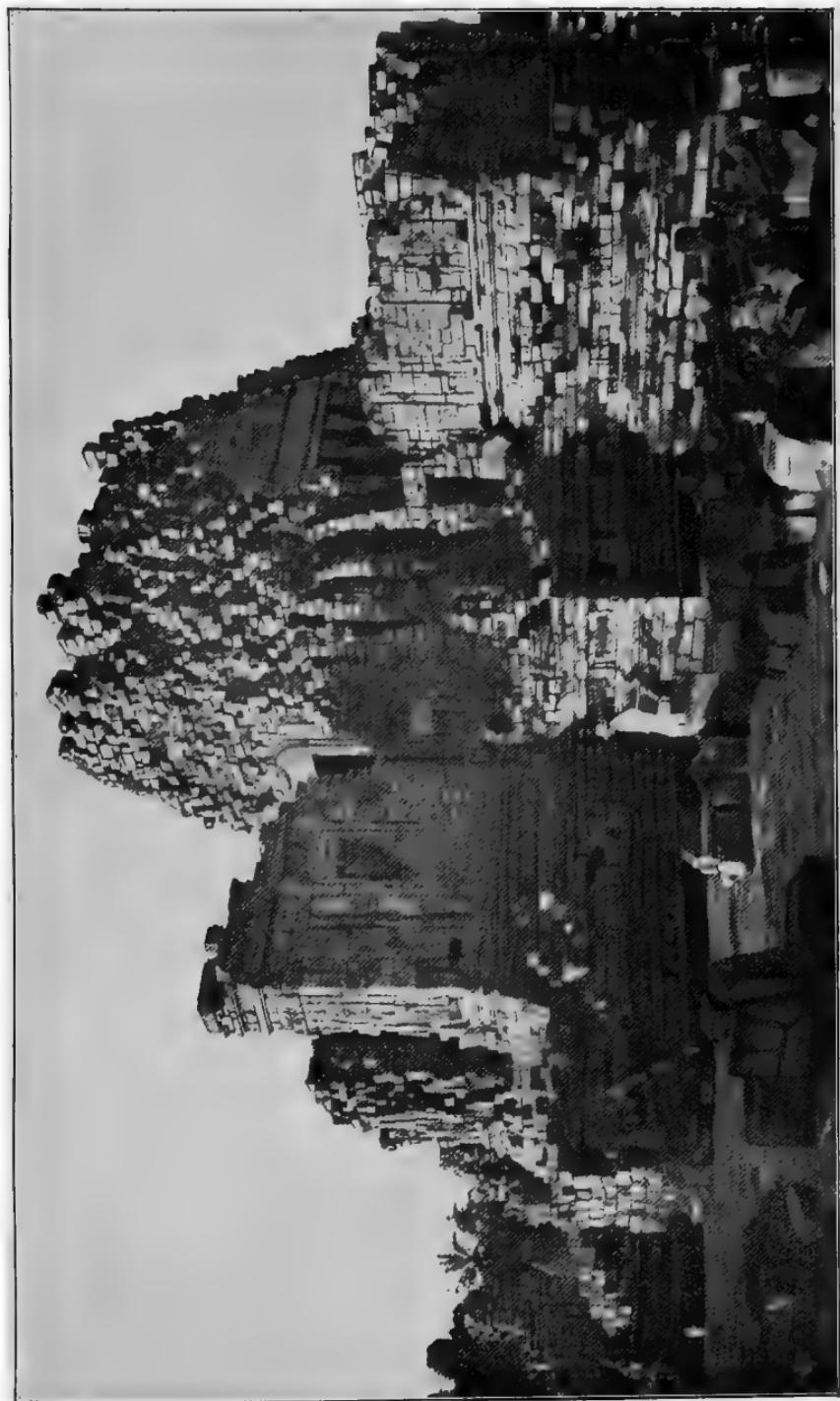
The main building of this temple-group, which lies at a few minutes' distance from Prambanan, stands upon a terrace. Around this terrace lie four almost square belts of small shrines, 240 altogether. It is a Buddhist temple-group, which in like manner was never quite brought to completion. Between the second and the third belt were found the remains of five rather larger shrines.

The middle temple, to which four stairways lead from the terrace, has the form of a Greek cross with projecting angles. Here the rectangles built on protrude a long way, and contain a chamber apiece. Through the east chamber one can reach the middelmost room. There are no longer any statues; it is, however, now once more possible to enter the interior of the temple. The four rectangles built on, which are properly ante-temples built on, had a low roof, and high above projected the middle building with its roof. Around the whole building ran a narrow gallery, besides which it was possible to pass through little side-gateways in the ante-temples into a sort of inner gallery, which was separated from the outer gallery by a low wall. On the exterior the building was provided with an excessive ornamentation. Each of the shrines has a vestibule built on.

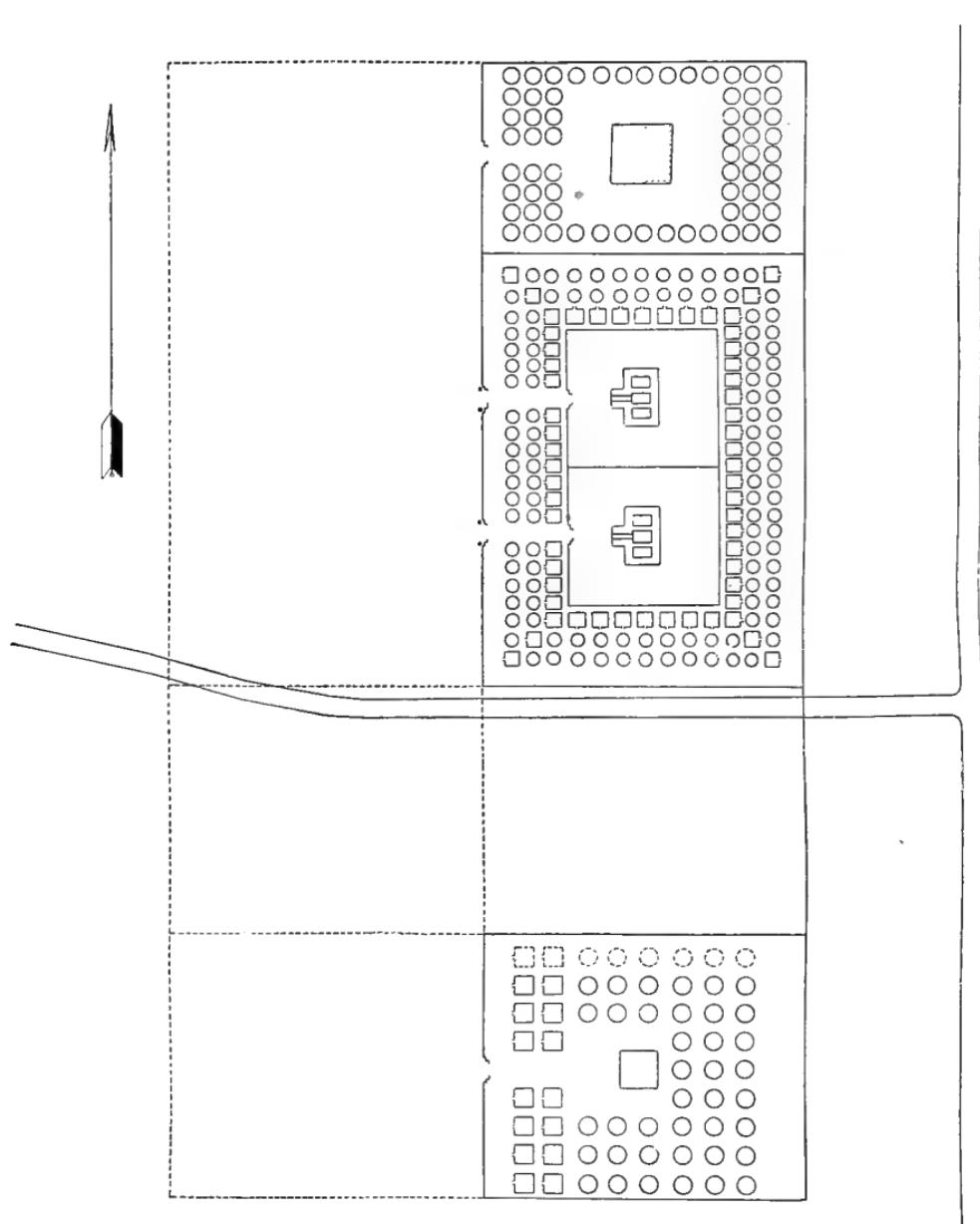
On the plot, between the rubble-heaps of the shrines, a few statues of Dhyānibuddhas have come to light.

The whole site was surrounded by a square enclosing wall, which had a gateway in each of its sides. By each entrance stood two gate-keepers, so-called Rākṣasas, colossal stone statues of frightful aspect, armed with a club.

Outside the wall surrounding the site, and at a trifling distance from it, a small temple stood opposite each gate. A few remains are still visible of the southernmost of these four ante-temples, Tjandi Boebrah.



TJANDI SEWOE.



MAP OF TJANDI PLAOSAN.

V. TJANDI LOEMBOENG.

Just to the south of Tjandi Sewoe lies the small temple-group of Tjandi Loemboeng. It consists of the ruins of a single temple, surrounded by a square of sixteen little shrines.

The middle temple displays in horizontal section the form of a twentyangled figure. Inside are niches, but there are no longer any statues extant. Standing figures of Bodhisattwas are chiselled on the exterior.

The shrines are roughly similar to those of Tjandi Sewoe, but have no vestibule. They are not ornamented, from which may be inferred that it was not found possible to bring Tjandi Loemboeng quite to completion.

VI. TJANDI PLAOSAN.

To the north-east of Tjandi Sewoe lie the scanty remains of Tjandi Plaosan. It appears that this temple-group first became known towards the middle of the 19th Century; the great earthquake of 1867 caused it partially to collapse.

Within a double enclosing wall lies a rectangular site, divided into two small squares by a wall in between. Each square contained a wihāra (monastery-building), corresponding in construction with Tjandi Sari. Here too the upper story must have played the part of a dwelling-house, while the space below was designed to serve at the same time (if not solely) for religious purposes. A number of Bodhisattwa-statues were, too, found here, which have for the most part been dragged away by the Archaeological Association at Djocja for its „Museum”. As a specimen of the vandalism that is also sometimes committed by visitors, it must here be mentioned that one fine day the head of one of the handsomest Bodhisattwas, representing Maitreya, was seen to have been knocked off from the trunk, and to have disappeared without a clue. A few years later the head was found to be in a Museum at Copenhagen.

Both of the *wihāras* have an ante-building, which served as a vestibule. In the side-walls of these vestibules are niches, wherein stood statues. Against the back wall of the rooms there stood also statues on altars. At the time of its discovery by Yzerman all the Bodhisattwa-statues, 18 in number, were still extant, but the sitting Buddhas, which were enthroned upon pedestals (which are still there), had then already vanished. There were windows in the side-chambers. Between the two enclosing walls lay three rows of remains of little shrines (1st row), and of circular pedestals (2nd and 3rd rows). Upon these pedestals must have stood stupas, bell-shaped little buildings of which the top-pieces were still there. These rows of stupas had a shrine at each corner. In the shrines sat *Dhyānibuddhas*, of which Yzerman still came across a few. In the little stupas stood urns containing the ashes of the dead.

On the north of the site of the *wihāras* abuts a rectangle, which enclosed a square terrace in the middle, whereon Yzerman still came across many statues of *Dhyānibuddhas* and Bodhisattwas. On the southern side (of the first-named site) first follows an open field, on the south side of which abuts yet another walled-round rectangle, with a terrace in the middle, whereon once stood three statues. The north rectangle contained circular stupa-pedestals, the south one a double row of shrines in addition.

VII. THE KRATON OF RATOE BOKO.

To the south of Prambanan, on the further side of the Kali Opak, and upon a spur of the southern sandstone-range, lies the so-called Kraton of Ratoe Boko, the legendary giant prince. Perhaps we have here the remains of the residence of the king of old Mataram; numerous remains of stone buildings are found there, a portion of which cannot have been temples. Among others are found the relics of what was apparently a palace, surrounded by ditches and an enclosing wall. On the way to the ruins



BODHISATTWA FROM TJANDI PLAOSAN.

one first comes to two grottos, hewn out in the steep face of the rock. According to the traditions of the Javanese, these grottos served as temporary abodes for the princes, whenever they wanted to spend a few days in strict seclusion and isolation, before the taking of some weighty decision or other. In the hill of Ratoe Boko are still to be seen the quarries which provided the material for building the temples in the Prambanan plain. The sandstone originating here was principally used for the foundations and for the interior of the walls, but could not be utilised for the carving of statues.

THE DIËNG-PLATEAU.

At about the spot where the boundaries of four residencies meet, (Pekalongan, Banjoemas, Kedoe, and Semarang), more than 6500 feet above sea-level, and surrounded by a ring of mountain-tops belonging to the Goenoeng Prahoe in the east and to the Goenoeng Panggonan in the west, lies the Diëng-plateau, an elongated pear-shaped plain, which is nothing but an ancient crater-bottom.

The plateau is, as it were, sown with the relics of what must once have been a gigantic settlement of Caiwa priests. Probably the whole Diëng-plateau was built over with temple-groups, connected with one another by paved ways, the traces of which are still there. It is now, for a large part, all destroyed and vanished, but a few temple-ruins are still in tolerably good condition, and there is indisputably more than enough left to requite the trouble of a trip to the plateau.

The reason for fixing upon this high-lying plain with its bleak, disagreeable climate, has been sought in the volcanic character of this cluster of mountains, since the superstitious Javanese thought such districts to be inhabited for preference by various supernatural powers. Then the Hindu colonists must have exploited the superstition of the natives in this direction in order so much the better to establish their influence and that of their gods over the populace. In a record of the Qaka-year 841 (= 919 A.D.) the Diëng is already mentioned as one of the sacred mountains of Java, and the priestly city upon the Diëng was then in all probability an object of pilgrimage, which could be reached by stairways hewn from lavablocks that led up from the plains of Bagelen and Pekalongan. The remains of these stairways were discovered between 1860 and 1870. History is completely silent concerning the establishment upon the Diëng-

DIENG-PLATEAU.



plateau; nothing is known regarding the time of its commencement and its decline, but the plateau must have been forsaken for at least four centuries when it once more began to gain inhabitants about the year 1830. At that time everything was overgrown with forest, but gradually a couple of villages came into existence, for which Alas! the temple-ruins had to sacrifice no little material.

When they first went there to make excavations, the buildings were buried up to half-way in the ground, for in the course of time the plain had been raised a good six feet through landslips and earth washed down from the surrounding peaks.

The populace has sought a connection between these high-lying temples and the principal personages of the *Mahābhārata*, one of the two great epic poems of the Hindus, which also achieved familiarity in Java, and the incidents of which the Javanese have localised in Java. Hence the fact that the temples are named not only after heroes from that epic, but a couple are even called after personages who do not appear in the Indian *Mahābhārata*, though they do in the version which had its birth in Java and with which the Javanese had become conversant through the wayang-shows.

In 1836 the number of buildings the ruins of which still stood upright, or the traces of which were still in existence, was estimated at 400 by a traveller who visited the plateau. Much has since disappeared for good, both through the gnawing tooth of time and the profaning hand of man. Still, 32 ruins and foundations came to light at the first excavation. The most northern of all the ruins, and right at the northern edge of the plateau, lies *Tjandi Dorowati*, still in tolerably good condition. About in the middle of the plateau, to the west of the *pasanggrahan*, lies the *Arjuno*-group, and, close to the south-western edge of the plain, *Tjandi Bimo* or *Werkodoro*.

Tjandi Arjuno is the most northern of the *Arjuno*-group; then come *Tjandi Srikandi*, *Tjandi Puntadewo*, and *Tjandi Sembodro*. In front of *Tjandi Arjuno* stands *Tjandi Semar*,

formerly connected with it by two stairways. An enclosing wall which surrounded both temples separated them from Tjandi Srikandi, which, having regard to the excavated foundations, also had an accessory shrine, together with which it likewise lay enclosed by a surrounding wall. At Tjandi Puntadewo too there were an accessory shrine and an encircling wall in existence; but not at Tjandi Sembodro.

Tjandi Bimo has remained in the best preservation. Noteworthy there is the decoration of human heads in niches, set in the roof with its five stories.

The only writer able to narrate a legend is Domis, who wrote about the Diëng in 1825, and among other ones relates the following:

„The tradition of the Javanese makes some slight mention of these regions having once been inhabited, and that on this plain was the principal seat of Pandu Dewo Notto (father of Rajuno); that this prince at first reigned happily, but that driven by ambition he desired to raise himself above Baṭāra Guru 1); that the latter's wrath was kindled to such a pitch by this deed that he threw him by way of punishment into the crater Tjondro di Moeko 2), and at the same time caused his whole kingdom to be laid waste by an eruption, with the exception of five temples, which he spared. From that time onwards his son inhabited the greatest of these in memory of his unhappy father, and made offerings diligently up till his death for the latter's salvation”.

Pandu Dewo Notto is of course *Pāṇḍu*, the father of the five *Pāṇḍawa*'s, Arjuna, Bhīma, etc. Among the remains is also a foundation of a temple called Pandu, and perhaps the name of Puntadewo is a corruption of Pandu Dewa. On the summit of the Prahoe has been found a heap of stones, apparently an ancient pyre; according to the tradition this was the funeralpyre of Pandu, (which in nowise agrees with the above-narrated legend).

The marshy condition of the Diëng plateau, in which it has

(¹) The Supreme God.

(²) One mile away from Tjandi Bimo.



TJANDI BIMA.

been frequently attempted, but never in a satisfactory way, to effect an improvement, must have been so in the Hindu period, since a water-conduit has been found among the reliques of the former settlement.

THE ANTIQUITIES OF GEDONG SANGA (1).

These antiquities are situated upon the south spurs of the Kroengroengan, one of the peaks of the Oengaran. The best way of reaching them is from Ambarawa by motor-car via Bandoeng to Tarokan, and thence on horseback or on foot or by tandoe via the hamlet of Daroem. An alternative route is from Ambarawa via Bandoeng to Soemowono and thence on horseback or on foot to Gedong Sanga. In the former event the complex is reached at group I, in the latter at group IV.

The temples of Gedong Sanga are among the most ancient known in Java and are closely allied to, among others, the Arjuno temples upon the Diëng plateau. At Gedong Sanga, however, the temples are not situated in a plain with a limited view, but built upon several projecting hill-tops, so that a magnificent prospect is enjoyed from each of the temples, while the temple-groups comprising them are situated at a much greater distance from one another.

Coming from the hamlet of Daroem, one first arrives at group I, the only one consisting of a single temple. This temple is pre-eminent for its extraordinarily beautiful ornamentation, and as there are sufficient indications of the original appearance of the roof, restoration is possible, notwithstanding the temple's state of ruination at the moment.

From group I a footpath leads to group II. This footpath follows for some distance the track of the ancient pilgrim-road, which in the Hindu-period led from the village of Tjandi at the foot of the hills along by the

(1) From the hand of Mr. P. V. v. Stein Callenfels, officer in the Archaeological Service.



ONE OF THE RUINS AT GEDONG SANGA.

hamlet of Nglarangan right up the mountain to the temple-complex. Remains of this road have been come across at several places. The pilgrimway itself led at some time, before reaching Gedong Sanga, along by various sanctuaries, the remains of which have been come upon in Tjandi and in Nglarangan.

Group II consisted of 3 temples. The main temple still stands upright, nearly undamaged, and will be very easy to restore, as the greater part of the roof is still undamaged too. On this roof the attention is immediately attracted by the beautiful niche-antefixtures, in which, according to the size, is a handsomely carved female statuette or man's head. Just in front of the main temple one comes upon the remains of a small building, still in pretty good preservation, just as at group III and also upon the Dieng plateau (Tjandi Semar).

Group III, which comes next, is above all noteworthy for the fact that in its environment are found several stairways, paved roads, etc. which are false, i. e. were built in later times from stones which in the beginning belonged to the original temples. False, in this sense, are the present little stairway which gives access to the plateau where stands group III, and the investing wall to right and left of that staircase, likewise the pavement of the temple itself. The foundations of the old genuine investing wall and of the stairway are still visible. Group III has a main temple noteworthy for the fact that it is one of the few temples of Mid-Java where the statues upon the exterior of the temple are still extant. They are: next to the doorway, on the S. Mahākāla, on the N. Nandīvara, on the back side of the temple-building Gaṇeṣa, on the south side Guru, and on the north side Durgā. Opposite to the main temple here there is a little building, (fairly undamaged) like that mentioned at group II, while to the N. of the main temple rises a second temple, the roof of which is collapsed; but which is worthy of note inasmuch as niches appear here in the sub-base, in which there used apparently to

stand statuettes of elephants. So far as is known, this is the only temple in Java upon which such niches occur.

To the S. E. of the main temple are the foundations of a third temple which has, for the rest, completely disappeared. The heap of stones to the S. W. is among the „false buildings” mentioned above. The hypothesis that these false buildings were erected by a military patrol which stayed a considerable time there in 1829 and '30 whilst tracking down Diponegoro, is not altogether without foundation. The heap of stones to the S. W. of the temple-group quite exhibits the type of a military field-kitchen, while among the many names scratched upon the temples is one accompanied by the date 1829.

From group III a path leads through the deep ravine forming the boundary between the residencies of Samarang and Kedoe, in which, ten metres or so from this footpath, are the sulphur-outlets which might be called the last convulsions of the volcano Oengaran.

On the far side of this ravine lies the southernmost temple-group, group IV, which is moreover the highest. From the brow of the hill upon which this group lies, one has a magnificent view over Ambarawa and the Kedoe, and over the mighty volcano-complex of Mid-Java from the Lawoe to the Prahoe. One temple of group IV still stands fairly erect, of a second temple a single fragment of wall is still visible, and of four remaining ones the subbase.

The little level to the N. of group IV, which was apparently inhabited in former times by the priests attached to the temple-complex, is bounded on the N. by group V, the most extensive of all the Gedong Sanga groups. Around a main temple which still exists lay grouped 8 small ones, only the sub-bases of which are left, while four others lay right to the N. of this complex. Several beautiful statues were found here, but had to be borne to safety, as the most lovely of them all had become scandalously damaged by the rough hands of visitors.

At some distance to the N. of group V lies group VI, consisting of two small, insignificant temples, close to which are some rather ugly statues.

For the rest, there lie in the plot of ground around these temples a few remains of yet other buildings and temple-groups, of no interest for the tourist.

Appendix I.

BUDDHISM.

Buddhism, imported into this Archipelago from India, was professed in Java in its Mahāyānist form. After the death (circa 480 B. C.) of its preacher, the Buddha Gautama, also called Čākyamuni, the Buddhist doctrine gradually underwent many changes, as a result of which two main divisions arose in the church, that of the Hīnayāna, the adherents of which remained as far as possible faithful to the doctrine as preached by Buddha, and that of the Mahāyāna, which had become a well-defined system by about 100 A. D.

The Hīnayāna (The Petty Vehicle) recognises for the present world-epoch only one Buddha, who, before attaining the Buddhahood passed through numerous existences, in which he was the Bodhisattwa (⁽¹⁾). There have, it is true, been many other Buddhas in the past, but they appeared upon earth separated from one another by unutterably long periods of time. The Buddha aimed at bringing mankind by his preaching to its true salvation, consisting in the escape from the cycle of innumerable lives which hold man captive, and in the attainment of the Nirwāṇa, the solution of the individual in the Absolute. So while every individual, provided he will strive to that end, can become a participant in that salvation, the glory of the Buddhahood is reserved for a few creatures at most: in the whole of this present epoch Gautama has been the only one. The Hīnayāna also recognises in addition the (now) Bodhisattwa Maitreya, who is thus now already destined for the Buddhahood.

(¹) A Bodhisattwa is a candidate for the Buddhahood. The word means „He whose essence is wisdom”.

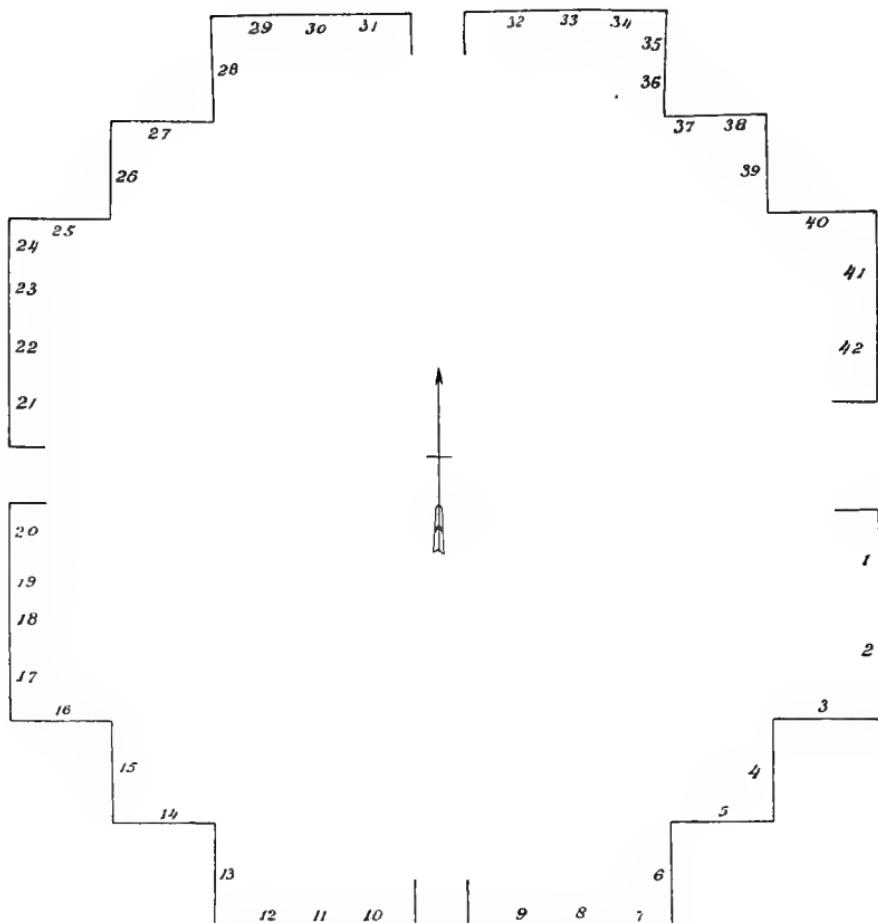
It is understood that the name of „Petty Vehicle” originated from the professors of the Mahāyāna, the Grand Vehicle, so called because according to their doctrine the states of Bodhisattva and Buddha are within the reach of all men; and so the prospect of supreme salvation opens for mankind in the widest possible sense.

The old Buddhism recognised no Supreme Being, no god or gods; equally little, therefore, did the orthodox Hinayāna recognise them. One has therefore to understand that the gods mentioned by the ancient Buddhist literature were no more to the Buddha than one of the many classes of non-human beings, subject like mankind to the law of re-birth. The orthodox Buddhists do not pray to them, they pay no reverence to them, neither do they make offerings to them. In the Mahāyāna, however, a whole system developed itself, in which there is room for numerous deities, even female ones. It acknowledges as the source of all that exists the Ādi-Buddha (Primordial Buddha). The latter has revealed himself in five Dhyāni-buddhas, each of whom is a special aspect of his wisdom. They dwell ever in heavenly regions, and take no active part in the affairs of this world. Each of them emits from himself, as it were, a spiritual son; these are the Dhyāni-Bodhisattwas, who, as the vicars of their heavenly fathers, govern the world in efficacious manner, lead its creatures and stand by them in their need, bring about their delivery, and convey them to the regions of the blest. They do not, however, rule simultaneously, but in consecutive periods. The present epoch of creation amounts to five of these periods, and we are now in the fourth. Consequently the fourth Dhyāni-Bodhisattwa is now ruling the world. The names of the five Dhyāni-Bodhisattwas are: Wairocana, Akṣobhya, Ratnasambhawa, Amitābha, and Amoghasiddha. Their sons are called: Samantabhadra, Wajrapāṇi, Ratnapāṇi, Padmapāṇi and Więwapāṇi. As Lord of the Universe Padmapāṇi is called Awalokiteśvara. For the sake of completeness let it here be mentioned that each Dhyānibuddha

has his earthly reflection in a so-called Mānuṣi-Buddha, i.e. a Buddha who walks about the earth as a man. Even as the dead who have lived a virtuous life here are admitted into the heaven of Amitābha, the fourth Dhyānibuddha, even as the world is now being governed by the fourth Dhyāni-Bodhisattwa, so did the Buddha Gautama once appear upon earth as fourth human Buddha.

Besides five Dhyāni-Bodhisattwas there are yet many other Bodhisattwas, who are honoured and prayed to just like gods. The Mahāyāna went still further and admitted various deities in addition to its system, right up to the most demoniacal and abominable ones, so that an enormous pantheon here developed itself, upon which, however, we need not enlarge here.

It only remains to say a word about the female deities. Each god got his female counterpart, his Çakti. This word betokens might, power, energy, and originally had no other significance than the might of the god, and that in its outward revelation. While originally, in their veneration of the Çakti, men were paying their respect to an aspect of the deity, that is to say to the deity manifesting itself in its practical power, in the course of time they came to personify the Çakti, and represented her as a female deity, whom they thought of as placed at the side of the god, first as a companion, soon as a consort. The Mahāyāna Buddhism has linked the grossest conceptions thereto. The most universally venerated goddess is Tārā, the Çakti of Awalokiteçvara. She reminds us in various respects of the Holy Virgin of the Christian church, she helps and rescues mankind and is, as it were, the mediator between earth and heaven. As the envoy of Awalokiteçvara, therefore, she is practically nothing but the latter's helping and rescuing power personified.



CĪWA TEMPLE. SCHEME OF THE PARAPET.

Appendix II.

THE RAMAYANA-RELIEFS ON THE CIWA-TEMPLE AT PRAMBANAN (1).

- I. Wiṣṇu, seated upon the world-snake, rising out of the sea; behind him Garuda. Before him Rṣyaçṛngga upon his knees, proferring the sacrifice, behind these king Daçaratha with his three consorts.
- II. Apparently Daçaratha with one of his consorts, deliberating over the marriage of his sons. A candidate for marriage sits in the background. Before the royal couple one of the four sons. The three others, of whom Rāma is recognisable by the makuṭa, sit at the side.
- III. Wiçwāmitra, having entered the royal palace in order to ask Rāma's support against the rākṣasas, sits upon a raised place of honour. The king and his consort sit reverently by.
- IV. Wiçwāmitra, Rāma, and Lakṣmaṇa (R.'s brother) have entered into the forest plagued by the rākṣasi Tātakā. Rāma combats Tātakā, and will not at first slay her because she is a woman, but finally does so because she would otherwise have slain him.
- V. They have all arrived at Wiçwāmitra's hermitage. The hermits perform the sacrifice, while

(1) After an account bij Mr. Van Stein Callenfels, from whose hand a detailed study of this subject will shortly appear.

Rāma defeats the rākṣasas and hurls one of their leaders, Marīci, into the sea and slays the other.

- VI. Rāma bends the bow of king Janaka. On the left Janaka, Lakṣmaṇa, Więwāmitra, and others look on; on the right stands Sītā with her hand-maidens.
- VII. After Rāma's marriage with Sītā, Daçaratha, who has attended the ceremony, betakes himself home with his sons and his new daughter-in-law (in this relief the second stone from the left is not standing in its place). On the way they meet Paraçurāma, who has heard that Rāma has bent the bow of Janaka, and now challenges him to the death to bend his bow too.
- VIII. Rāma bends the bow of Paraçurāma and wins; he does not, however, rob him of his life, but gives him the choice which of his possessions he will lose. Paraçurāma chooses the loss of the heaven acquired by him, after which Rāma casts it away.
- IX. Daçaratha has decided to consecrate Rāma king. Outside the palace the sacrifices are all standing ready; the town is decorated. His consort Kaikeyī enters the palace to remind him of two wishes which he had once solemnly promised her to fulfil. She demands the banishment of Rāma and the consecration of her son Bharata as king.
- X. Rāma has spent the night preceding the consecration with Sītā in a temple. (The second person on the bas-relief is, by error, Lakṣmaṇa and not Sītā). Early in the morning come the brahmans to bathe him, robe him, etc. In the

meantime great joy prevails in the town; troupes of dancing-girls are seen everywhere, music is being played, and the whole populace is feast-making.

- XI. After Rāma's banishment the king and Kau-salyā (R.'s mother) sit sorrowing in the palace.
- XII. Rāma, Lakṣmaṇa, and Sītā betake themselves to the wilderness (the composition is apparently not good, as may be seen by the joint between this and the preceding panel. The back half of the elephant is missing).
- XIII. Apparently the burning of Daçaratha (who has died of grief at the banishment of Rāma. It is, however, uncertain whether the panels stand in their true consecutive order).
- XIV. Bharata seeks out Rāma in the wilderness, and tries to move him to return and take possession of the kingship. Rāma refusus, but finally gives his sandals to Bharata. (Placed upon the throne, the sandals will represent Rāma, and Bharata will rule in the name of the sandals).
- XV. Uncertain; perhaps the combat with the rākṣasa Khara; in that case, however, the relief is not standing in its correct place. In the fact that at the time of the fight with Khara Bharata and his brother had already returned, is a second difficulty: namely that too many princely personages (the four brothers and Sītā) are portrayed.
- XVI. The episode of Rāma, Sītā, and the crow. Sītā has laid down some venison outside (here it hangs from the branches of a tree, in which sit two proboscis-monkeys). A crow is desirous of

stealing the meat, and when Sītā attempts to hunt the bird away it attacks her. She flies to Rāma, who now launches the Brahmā-arrow at the crow. The bird takes to flight, is followed everywhere, however, by the arrow, and finally itself seeks refuge with Rāma. The arrow, however, must strike a mark; Rāma gives the crow its choice, and the latter asks that one of its eyes may be pierced. The arrow (under Rāma's arm) is thrusting on the relief into the crow's head, which, alas! has been knocked off.

XVII. The rākṣasī Çurpanakhā declares her love to Rāma.

No. XV should follow here, if it represents the combat with Khara.

XVIII. Apparently Çurpanakhā, who is complaining to Rāwaṇa that Rāma has spurned her.

XIX. Sītā is guarded by Lakṣmaṇa, while Rāma pursues the golden hart.

XX. Rāma shoots down the golden hart. The rākṣasa Mārīci makes his appearance from out the stricken beast.

XXI. The rape of Sītā by the prince Rāwaṇa, who had taken the form of a brahman (see on the relief the parasol, rice-pot, and fly-whisk).

XXII. Second combat between Rāwaṇa and the vulture Jatāyus. (Rāwaṇa has reconquered Sītā after the first combat, and now defeats the vulture. Whilst she is being carried off, Sītā hands over her ring to Jatāyus; (a feature which only appears in the modern wayangtales)).

XXIII. The dying Jatāyus (who is alive and kicking here) hands over Sītā's ring to Rāma.

XXIV. Combat of Rāma and Lakṣmaṇa with Kabandha. The sculptors have adorned Kabandha with a second head in its normal situation, in addition to his own head, which had been driven into his stomach by Indra; Kabandha is defeated, and the now freed celestial being of which Kabandha was the form evolved by its being turned into a monster by a curse, now ascends heavenwards.

XXV. Uncertain; perhaps the pool Pampā with the female recluse Çabari. The shooting of the crocodile is an unknown episode, the monkey is perhaps Hanuman, who is spying upon Rāma.

XXVI. Meeting of Rāma with Hanuman. The two brothers, preceded by Hanuman, betake themselves to the monkey-king Sugrīwa, who had been robbed by his brother Wālin of his dominion and of his consort.

XXVII. Lakṣmaṇa kneels down by Rāma with a torch. Thereupon a fire is kindled with this torch, as a proof of ratification of the new bond of friendship (with Sugrīwa). Meeting of Rāma and Lakṣmaṇa with Sugrīwa.

XXVIII. Rāma gives Sugrīwa a proof of his great strength by piercing with an arrow seven palm-trees standing in a row.

XXIX. Wrestling-match between Sugrīwa and his brother Wālin. Rāma looks on.

XXX. Sugrīwa, defeated by Wālin, has challenged him afresh, and has, on Rāma's advice, wound a garland of leaves around his body. As Rāma can now distinguish the two combatants, he comes to Sugrīwa's aid and shoots Wālin dead.

XXXI. Sugrīwa has again become monkey-king, and has got back his consort. The monkeys divert themselves in various ways.

XXXII. Rāma, Lakṣmaṇa, and Sugrīwa betake themselves to the place of assembly.

XXXIII. And hold a council of war, whereupon.

XXXIV. Sugrīwa respectfully suggests to Rāma and Lakṣmaṇa, for their consideration, the plan of sending out the monkeys, the principal commanders of which stand assembled behind him, to track down Sītā. Behind Rāma sit the monkey-queens, who have, as in the preceding panel, a human appearance. As filling for the panel, a small comic scene in the monkey-palace.

XXXV. Meeting of Hanuman with Sītā. Evidently and Sītā is made for the first time aware by a servant of the presence of Hanuman, who sits concealed in a thicket. Thereupon Hanuman explains to her, where he sat concealed, (or how he came there, or something of the sort). By Sītā is the daughter of Vibhiṣana, Kālā.

XXXVI. Hanuman is seized by the rākṣasas and condemned to have his tail burned. The rākṣasas are busily engaged in enwrapping the latter with cotton rags.

XXXVII. (When the rags have been steeped in oil and the tail set alight) Hanuman tears himself loose and flies like a living torch over the roofs of the town, which is thus set on fire.

XXXVIII. Hanuman, returned from Langkā, gives an account to Rāma, Lakṣmaṇa, and Sugrīwa of his experiences.

XXXX. Rāma, who is incensed because the sea-god has not appeared at his request, in order to give him advice as to the best way to cross the sea, decides to strike the sea dry. Become uneasy, the sea-god appears and counsels him to build a bridge from the continent to Langkā.

XXXI. The monkeys bring stones and blocks of rock to build the bridge. Fishes and sea-monsters catch the pieces and assist in the arrangement of them.

XXXII. The bridge is ready; Rāma, Lakṣmaṇa, and Sugrīwa march over it with the monkey-army to Langkā.



Appendix III.

THE 24 PRINCIPAL RELIEFS ON THE BODY OF THE TEMPLE.

Around the cube of the Ciwa-temple are set reliefs which, so far as the main point is concerned, have in large part been recognised by Miss Martine Tonnet as lokapālas, guardians of the world or of the points of the compass. According to her the reliefs, here numbered 1 to 24, beginning at the relief to the south of the east entrance-stair, represent the following gods:

1. Indra.	13. Waruṇa.
2. Bṛhaspati.	14. Kārrtikeya.
3. Agni.	15. Wāyu.
4. Agni.	16. Wāyu.
5. Hanuman.	17. Kāma.
6. Yama.	18. Kuwera.
7. Yama.	19. Soma.
8. Brahmaṇaspati.	20. Wiçwakarman.
9. Nairṛta.	21. Ciwa.
11. Surya.	22. Ciwa.
10. Surya.	23. Nārada.
12. Waruṇa.	24. Indra.

Appendix IV.

THE KRSNA-RELIEFS ON THE WIŚNU-TEMPLE (1).

- I. The rākṣasī Putanā, in quest of little children, suckles Kṛṣṇa and his elder brother Balarāma at her breasts, which contain a deadly poison. Kṛṣṇa has gripped the breast of Putanā with such force that he sucks up her vital spirit.
- II. Kṛṣṇa bound to the rice-block. His foster-mother Yaśodā was just churning; meanwhile Kṛṣṇa must be suckled, but because the milk which his mother had set upon the fire at that time boiled over, she put the child down again.

Kṛṣṇa, angry at this, took the fresh butter and smeared himself and the tame monkeys with it; to punish him he was tied fast to the rice-block. The rope, however, was too short, and however many pieces Yaśodā added to it, it remained too short, whereupon Kṛṣṇa bound himself fast. Then he rushed away, dragging the rice-block with him, in between two trees, and pulled the trees down, while the rice-block remained fixed.

On this bas-relief the left half is missing. The tree in the background must represent one of the two trees which Kṛṣṇa pulls down.

- III. The palm-tree on the left represents a palm-grove, wherein dwells the angry spirit Dhenuka, which, in the guise of an ass, with its companions renders

(1) After an account by Mr. v. Stein Callenfels, from whose hand a detailed study of this subject will shortly appear.

the grove unsafe. Balarāma has seized the ass by the hind legs and swings him to and fro over his head until the animal is choked; he thereupon flings him into the top of the palm-tree. In this way he kills all the rākṣasas.

- IV. Four herd-boys at play, including one with curly rākṣasa-hair: this is the demon Pralamba, who has disguised himself as a herd-boy and joined the playing children in order to destroy Kṛṣṇa and Balarāma.
- V. Apparently represents Balarāma, who kills Pralamba after a wrestling-bout. By way of stratagem Kṛṣṇa had proposed a match in which the loser should carry the victor. The defeated Pralamba is here carrying Balarāma upon his back, who slays him with a blow of his fist on the head.
- VI. Cows, and herd-boys at play. Kṛṣṇa is here sitting turned towards the demon Arīṣṭa, who, in the guise of a gigantic bull, is raging among the cows. In their anguish and terror the cows are casting their calves prematurely. Balarāma stands behind Kṛṣṇa (spurring him on to help); Kṛṣṇa is pointing to himself, as though to say: I shall slay the bull. A dead bull in the relief represents the bulls of the herd in the aggregate, all of which have been killed by Arīṣṭa. Further on Arīṣṭa is seen assailing a cow which is suckling her little calf. After that Kṛṣṇa is seen casting down a rākṣasa, and thereafter (for the sake of elucidation) a bull. This is Arīṣṭa, slain by Kṛṣṇa, who sets his foot upon his throat.

The following reliefs cannot be interpreted with certainty.

- VII. Two women playing with a young child.

VIII. Apparently the death of Tr̄ṇavarta. The contorted man (arms, head, and legs are spread aloft), is the demon Tr̄ṇavarta, who is carrying off Kṛṣṇa in the guise of a whirlwind (naturally undepictable). He makes himself so heavy that the demon cannot carry him. Within the curve formed by the body of the giant stands a little boy, apparently Kṛṣṇa who is killing him.

IX. Apparently represents Kṛṣṇa and Balarāma, who are entangled in the coils of the serpent-king Kāliya. By expanding his body so mightily that the serpent has to release him, Kṛṣṇa contrives to free himself, whereupon he slays the serpent.

X. Perhaps this relief, in which a serpent with gaping mouth is seen rising out of the river, belongs also to the foregoing. There is, however, a story too in which the demon Agha lays himself down, as a snake with gaping mouth, in the wood in which Kṛṣṇa is herding the cattle. The boys think that the serpent's mouth is a cave, and enter it. When Kṛṣṇa is also inside, the monster closes his mouth to devour the lads. But now too Kṛṣṇa expands his body in such a manner that the head of the serpent bursts apart, whereby the children are saved.

XI. Perhaps represents the death of Cañkhacūḍa. Two boys are pursuing a rākṣasa, and already one grips him by his loin-cloth, while the other is giving him a kick. The rākṣasa, however, wears as forehead-ornament a little skull, but no shell, as the name would lead one to expect. The text sheds no further light upon this ornament. In the following panel a rākṣasa is being strangled by Kṛṣṇa with his own loin-cloth; perhaps this belongs to the preceding scene, but it then becomes in the highest

degree uncertain whether we have here a representation of the Cañkhacūḍa episode to deal with.

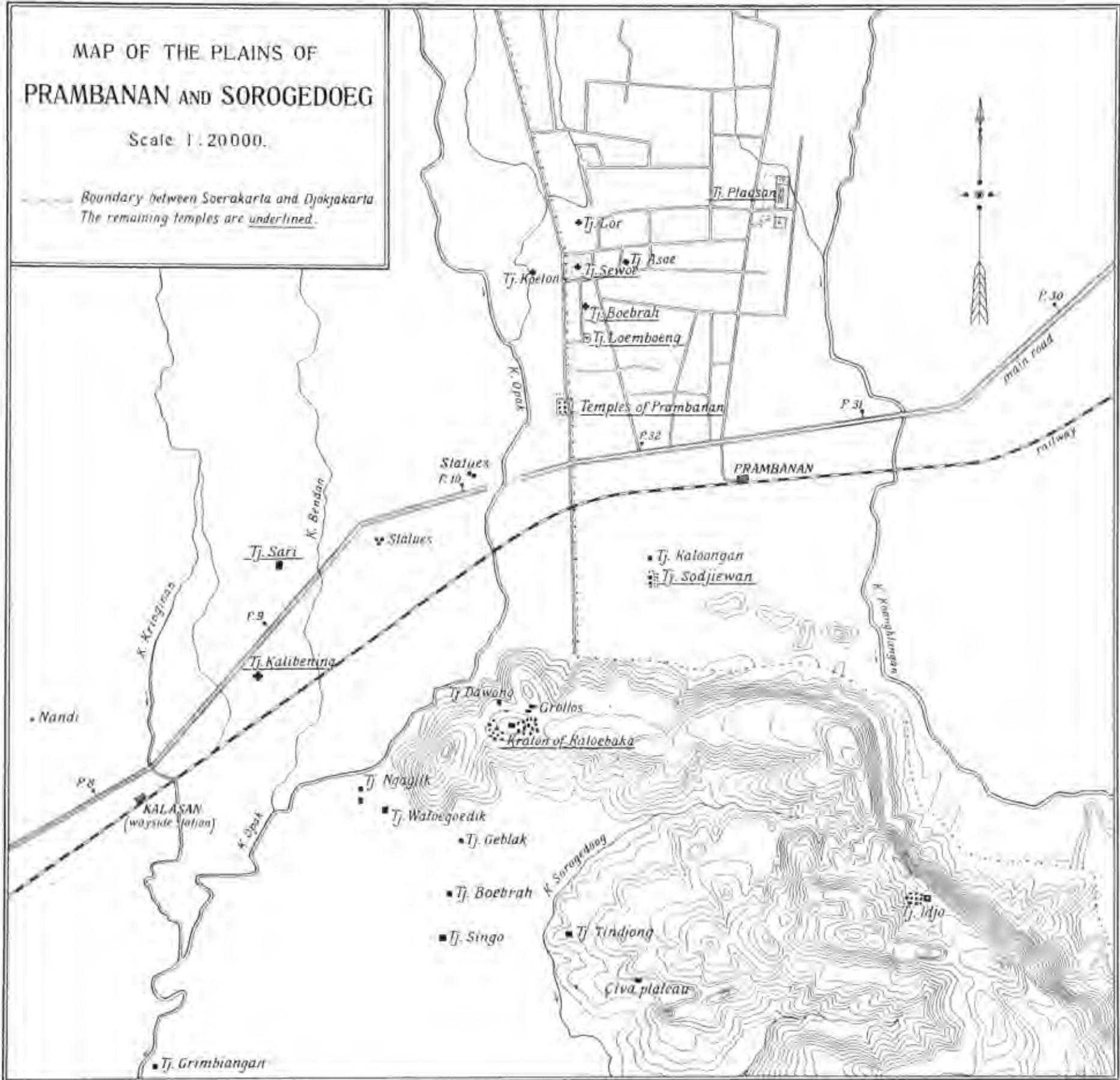
XII. Two brahmans, engaged in sacrificing, perhaps represent the brahmans to whom Kṛṣṇa sent messengers (the servant standing behind the brahman?) to ask for food, (which was refused by them).

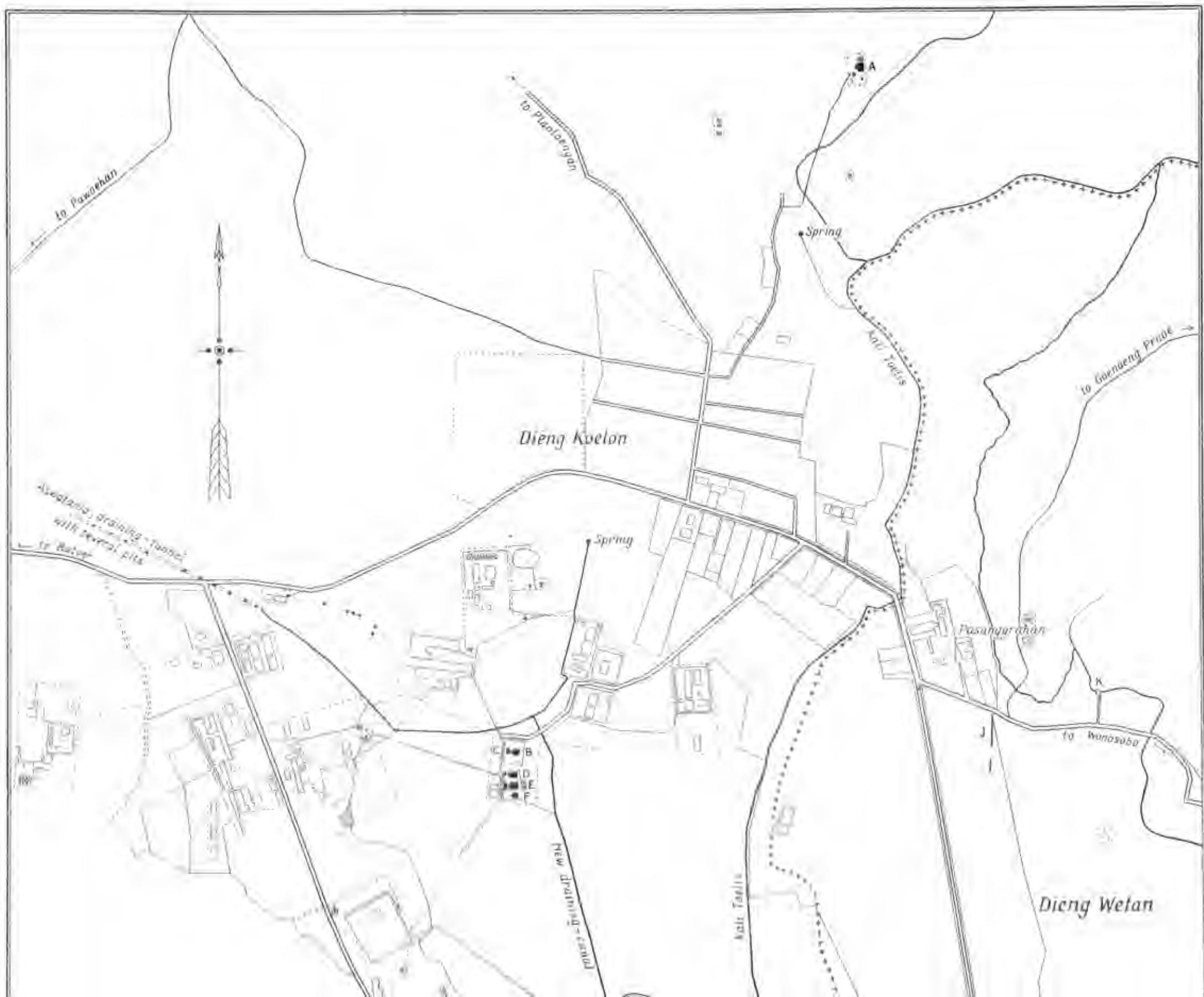
The other panels, though also fairly certainly Kṛṣṇa-reliefs, are difficult to determine.

MAP OF THE PLAINS OF
PRAMBANAN AND SOROGEDOEG

Scale 1:20000.

Boundary between Soerakarta and Djokjakarta.
The remaining temples are underlined.

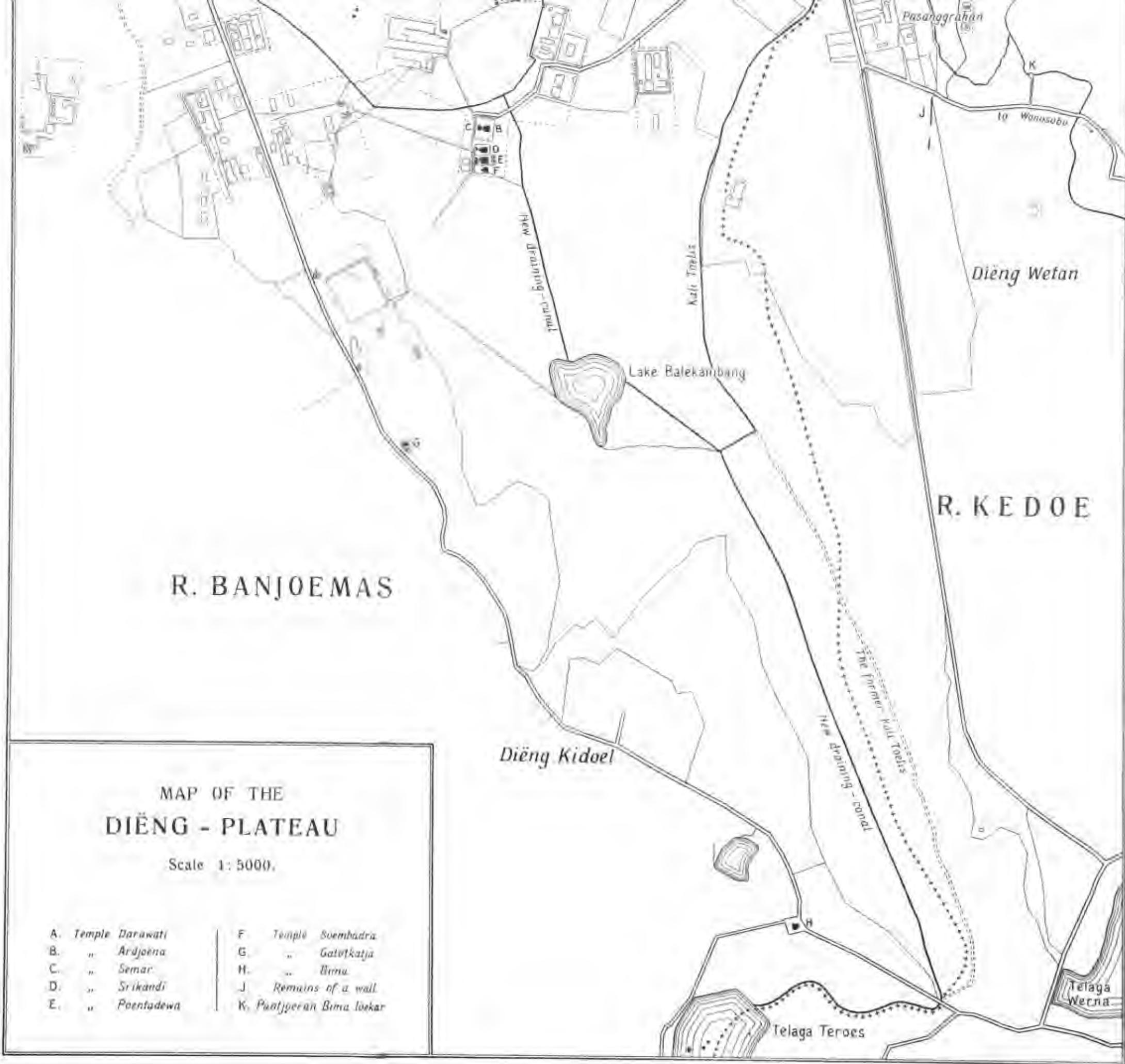




MAP OF THE
DIENG - PLATEAU

Scale 1: 5000.

A. Temple Darawati	F. Temple Soemhadra
B. " Ardjoena	G. " Gatoekatja
C. " Semac	H. " Bima
D. " Srikanthi	J. Remains of a wall
E. " Poentadewa	K. Pootjeean Bima loskar



TEMPLES AT
GEDONGSÅNGA



